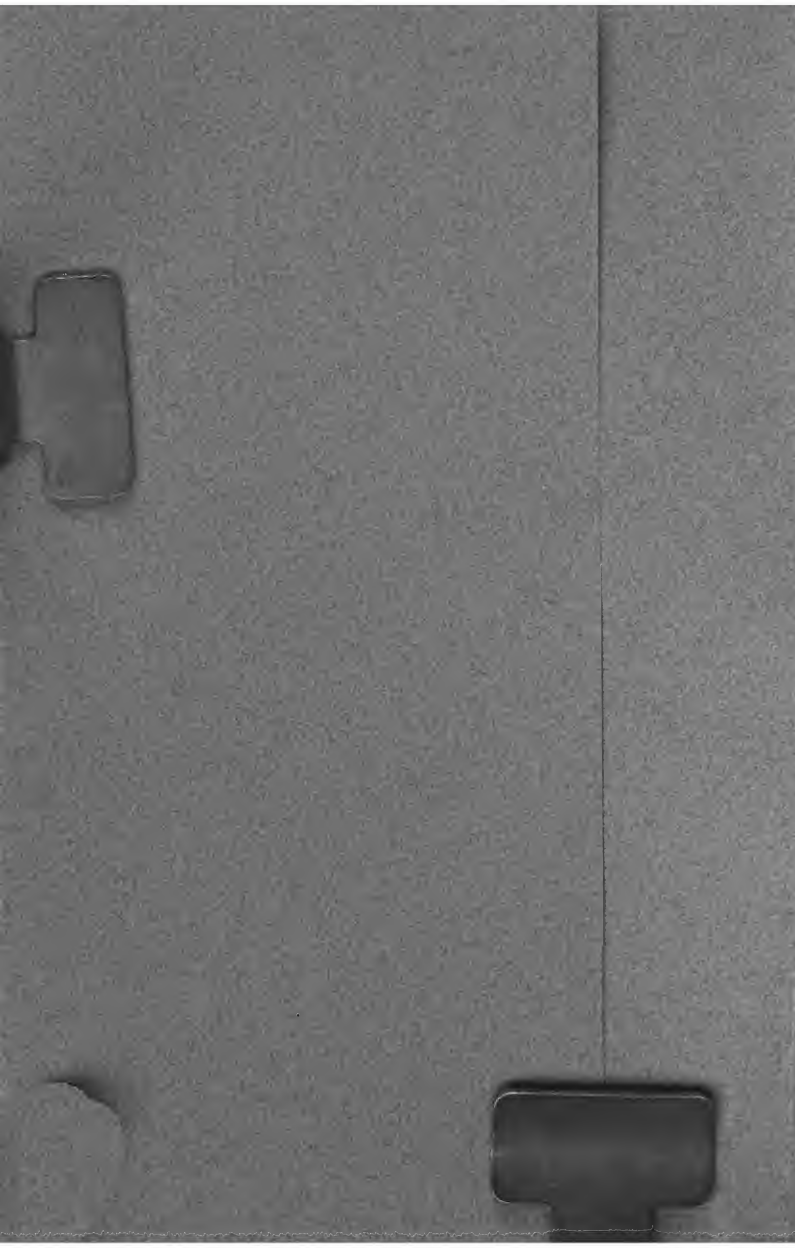


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S. & C. STEPHENSON
SPECIMEN & SALE CATALOGUE
1796-1797

S. & C. STEPHENSON *(Firm)*

A SPECIMEN OF PRINTING TYPES
& VARIOUS ORNAMENTS

1796

reproduced together with the

SALE CATALOGUE OF
THE BRITISH LETTER-FOUNDRY

1797

*

with an introduction by

JAMES MOSLEY



LONDON
PRINTING HISTORICAL
SOCIETY

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INTRODUCTION

The specimen reproduced here is the last that was issued by the British Foundry. It displays all the types cut for it, and there is an additional specimen of 'cast ornaments' and 'engravings on wood' offered for sale, which reflect the growing taste for this kind of stock illustration. The copy of the specimen from which this facsimile has been made includes the sale catalogue for the foundry, which was announced for 27 November 1797, and this has been reprinted in the present publication.

The British Letter-Foundry was the creation of John Bell, an aggressively enterprising independent publisher who was one of the first to take advantage of the decision in the legal case of *Donaldson v. Beckett* in 1774, by which the concept of perpetual copyright was ended in Great Britain, and the work of many dramatists and poets effectively entered the public domain. Bell's edition of the *Poets of Great Britain complete from Chaucer to Churchill* in 109 volumes and his *British Theatre* in 21 volumes both began to appear in 1776. The established London booksellers responded to this invasion, as they saw it, of their literary property, with their own edition of *The Works of the English Poets*, to which Samuel Johnson was invited to write the biographical matter, and a committee was set up to commission engravings and to give directions about the paper and printing.

The simultaneous appearance on the market of several editions of popular authors was something new in the British book trade, and it undoubtedly stimulated an interest in the refinements in the technique and materials of printing and illustration which were developed in the late eighteenth century. The use of wove paper, hot-pressed, and the greater attention given to the construction of the printing press

enhanced the quality of the impression, while the cult of a simpler, more open page made the appearance of the type itself a more prominent feature of an edition, and one to which its promoters tended increasingly to draw attention.

John Bell, who included the import of French books among his enterprises, was aware of the improvements in type, paper and presswork that had been made in France. These were due above all to François-Ambroise Didot, for whom, beginning in 1781, types were made to his own designs, first of all by a professional punchcutter and then by his younger son, Firmin Didot. Bell must have had contact of some kind with F.-A. Didot, for small quantities of one of the son's italics appear in some volumes of his *British Theatre* in the mid-1780s, and there can be little doubt that his abandoning of the long s was due to the precedent set by the elder Didot.¹

Although the name of Bell's British Letter-Foundry is evidently intended to echo the patriotic tones of his 'British Library', the type itself, as Stanley Morison noted, derived many of the details which enable historians to claim it as the first English 'modern face' to the new Didot types: horizontal serifs to the vertical strokes of the lower case, for example, and the curved tail but flat foot to the tail of R. But the serifs, though sharply cut, are not the severe, unbracketed strokes of the French type. For this, the punchcutter, Richard Austin, whose name appears in all the specimens of the British Letter-Foundry, may be partly responsible. Austin, a trade engraver with a variety of skills, was later to make types for other patrons, including the 'Porson' Greek for the University Printer at Cambridge, Richard Watts, in 1807, and according to T. C. Hansard, most of the 'modern' founts of the Wilson and Miller foundries in Glasgow and Edinburgh, before setting up his own 'Imperial Letter Foundry' in London. In 1819 he issued a specimen with a preface in which he criticised the excessive delicacy of line that had been required from him by the typefounders for whom he

had worked. The type made for Bell was, as Morison recognised, a fusion of the new French style of roman with a flowing, cursive italic in the manner established by Baskerville, a feature to which British typefounders would remain faithful. The degree to which the foundry was an extension of his printing and publishing enterprise is nicely conveyed by an advertisement in his newspaper *The World* for 9 June 1787, advertising a projected edition of Arthur Murphy's *The Way to Keep Him*:

J. Bell flatters himself that he will be able to render this work the most perfect and in every respect the most beautiful book, that was ever printed in any country . . . He is at present casting a new type for the purpose upon new principles.²

Further specimens were issued by Bell's foundry in 1788 showing Paragon and Pica types, and in 1789 Bell took into partnership Simon Stephenson, to whom he ceded the foundry in December, noting in his newspaper *The Oracle* that 'my other extensive concerns engross so much time and attention, as to require me increasingly to relinquish the Foundry Business'.³ Under the direction of Simon Stephenson, about whom little is known, the foundry issued a handsome broadside dated 1790, which has only recently come to light, and an octavo specimen in 1791. The foundry's two last specimen books were issued in 1796. For some reason, the first of these was incomplete, being issued with the title *First part of a specimen of printing types* and a note that 'the specimen of English, Pica and Minion are at press'. The second, complete specimen shows the fullest extent of the foundry. It too bears the date 1796 on the title page, but the preliminary advertisement is dated February 1797. It is now reproduced in facsimile from the copy formerly in the possession of William Blades (1824-90) and now in the St Bride Printing Library.

In November 1797 the British Foundry was put up for sale. The reasons for the sale are not known, but it is possible

that the foundry paid the penalty for having produced type that appeared advanced in 1788 but was already old fashioned less than a decade later. In the later 1790s, even the conservative Caslon foundry in Chiswell Street, had been persuaded to introduced the excellent new types cut for it by Isaac Drury.⁴ It is possible that the owners of the British Foundry were unwilling or unable to undertake the further investment that enabled their rivals to survive and expand in the new century.

It is not certain that the public auction took place, but the materials of the foundry were certainly disposed of and eventually passed into the possession of the Fann Street Foundry, possibly through Fry & Steele, who had included the English Two-lines Ornamented titling capitals in the specimen that they supplied to Stower for publication in his *Printer's Grammar* (1808),⁵ or possibly, as Nicolas Barker suggests,⁶ from the stock of Austin's own foundry, which eventually absorbed into the Fann Street Foundry.⁷ Some types from this casting found their way to Cambridge, Massachusetts, where they were used by H. O. Houghton of the Riverside Press in 1864. The life of this fount was extended by making electrotpe matrices, and early in the twentieth century, the use made of this pardonable piracy, which had been renamed Brimmer, by Bruce Rogers and Daniel Berkeley Updike caught the attention of Stanley Morison. Morison, who was already interested in Bell, identified its source by locating a copy of Bell's first specimen.⁸ Types were cast from the original matrices by Stephenson, Blake & Co., who had acquired the materials of the Fann Street Foundry in 1905, and these were used for the composition of Morison's substantial monograph *John Bell*, published in 1930. At Morison's prompting, the Monotype Corporation cut their 'Bell' type (Series 341) in 1931.

The British Letter-Foundry was not a large concern by comparison with its chief commercial rivals, but in addition to its importance as an innovator in the field of type design

it has a special interest for the historian of typefounding, for its sale catalogue provides one of the rare detailed inventories of the equipment of an English foundry during the era before mechanization.⁹ The function of much of the equipment – with a few significant exceptions – can readily be understood by reading the detailed account of typefounding given over a century earlier by Joseph Moxon. The value of this document lies in its precise detail, specifying exactly what was used, and in what quantity, and where it was located. The main foundry was, as one would expect, on the lower floor.¹⁰ Its eight furnaces and four dressing-beds would be employed in the production of the text sizes of type, flowers, spaces and quadrats. Fifty ladles are listed, and there was provision for the production of more as they were needed by means of the ‘Eleven Ladle-Beds, and Punches, to form Ladles’, a useful illustration of Moxon’s remark that ‘the Caster has many at Hand, and many of several sizes that he may successively chuse one to fit the several sizes of Letters he has to Cast; as well in Bodies as in Thickness’.

The upper casting-room appears to have served a different function, and a relatively new one in English foundries. Big types had been cast in sand, using wooden patterns, for some centuries,¹¹ but there is evidence that English typefounders only began to make big letters for posters and other commercial printing towards 1770, when Thomas Cottrell made his ‘Proscription or Posting letter of great bulk and dimension’ and William Caslon II cast his ‘Patagonian’ or ‘Proscription letters to the measure of 20 lines of pic[a]. supported by arches’.¹² The British Letter-Foundry’s big poster letters from 16-line Pica downwards first appear in its specimen of 1791, and these may well have been made with the ‘Moulding-Trough, for sand casting, with Four Pair of Flasks’ listed as lot 6.¹³

The wording of Lot 97, ‘All the Punches and Matrices of the Cast Metal Ornaments . . . together with the whole

Apparatus, consisting of a Fly-press and various other Implements, and the Instruction in the Art of Making them', for all its secrecy ('the Purchaser of this Lot will not be permitted to examine any Part thereof, until the Purchase money is paid') is usefully informative. William Caslon III was the first English founder to issue a specimen of 'cast metal ornaments', in 1786 and the patterns for these, now with Stephenson, Blake & Co., Sheffield, are cut on brass. The common method of getting a good duplicate impression from a wood-engraving, a hazardous operation which appears to have been used until the advent of electrotyping in the 1840s displaced it, was known in English as 'dabbing'. The original was struck sharply into a tray of typemetal that was on the point of cooling. The impression in the metal, if successful, could be used in its turn as a matrix to 'dab' a relief, which was mounted on wood to bring it to type height.¹⁴ An alternative, and perhaps more predictable means of making the matrix was to drive the original into a block of lead, and it sounds as if this was the principle of the secret process used in the British Foundry. To drive a box-wood block of any size into metal, however soft, would risk crushing its detail, so that the 'Punches' in this case may well have been cut in brass, but the 'cast ornaments' were probably made by 'dabbing' from the matrices.

Lastly, there are the 'engravings on wood' that complete the specimen. The subjects of these are derivative. Blocks 6, 7, 8, 9, 20, 21 and 22 are from originals by John Bewick, while 24, 26 and 27 are after tailpieces in Thomas Bewick's *Quadrupeds* (1790).¹⁵ These were presumably engraved to order, by one of the 'eminent engravers on Wood and Brass' that were claimed in the preliminary advertisement to be part of the establishment of the foundry. Richard Austin must be included among these, although it is difficult to believe that many of the engravings shown here are his work.¹⁶ Their prices are roughly comparable to those of the contemporary 'brass card borders' made for sale by C. and

A. Paas, which were apparently also made to order.¹⁷ Although considerably more expensive than the 'cast ornaments', if well made, wood blocks would also be a great deal more durable.

NOTES

¹ Bell was popularly supposed in England to have been the first printer to abandon the long s. He omitted it from his newspaper *The World*, which was first published on 1 January 1787, in the text of his type specimen of 1788 (although it was cut for his types and is shown in their synopses), and in his edition of Shakespeare, also in 1788, where he explained that his objects were to give the lines 'the effect of being more open' and to avoid confusion of long s with f.

² Stanley Morison, *John Bell* (London, 1930), p. 22.

³ Morison, *John Bell*, p. 13.

⁴ Some specimen leaves of these new types from the Chiswell Street foundry are bound in a copy of the foundry's specimen book of 1785 in the Rare Book Collection of the New York Public Library. The dated examples are *Elix. Caslon's new Double Pica. 1796.* and *Elix. Caslon's new Pica. 1799.* But the original Caslon types were apparently still being supplied: the Reference Library, Birmingham, has a copy of the 1785 specimen with a cancel title page dated 1800. See J. Mosley, *British type specimens before 1831: a hand-list* (Oxford, 1984), nos. 59, 60.

⁵ Remarkably close copies of this type were made for the founders Vincent Figgins, London and Alexander Wilson, Glasgow, and a rather less faithfully adaptation was made by Robert Thorne. It was revived from Austin's original matrices by Stephenson, Blake & Co. in the 1930s under the name Fry's Ornamented.

⁶ Introduction to the Garland Publishing Inc. reprint of Morison, *John Bell* (New York, 1981), p. ix.

⁷ Not long after the revival of the Caslon 'old-face' types, when other foundries were examining their stock to see what material they might have to offer by way of 'old-faces', five sizes of the roman types were illustrated under the heading 'R. Besley and Co.'s Old-face Romans' in an undated specimen book of the Fann Street Foundry. Fann Street Foundry, *A general specimen of printing types* (London: Robert Besley & Co.). The price list is of 1854, but medals for the 1862 Exhibition are illustrated at the end. St Bride Printing Library 2247.

⁸ Bibliothèque nationale, MS. fr. 22189, ff. 81-7. Another copy is in the library of the Soane Museum, London.

- ⁹ A short list of the equipment of the foundry of the Oxford University Press was drawn up in 1690 (Morison, *John Fell* (1967), p. 228) and printed in its specimens of 1693 and 1695. An inventory of the Grover foundry in London, drawn up in about 1725, located and printed by Michael Treadwell ('The Grover typefoundry', *Journal of the Printing Historical Society*, no. 15 (1980/81), pp. 49–52), lists some equipment but is principally concerned with the stock of punches and matrices.
- ¹⁰ In the specimen of 1789 the address of Bell & Stephenson's foundry was 'in the Savoy', that is, close to Bell's British Library in the Strand. The specimens issued under its management by S. and C. Stephenson, including the present one, give the address of the foundry as 'Bream's Buildings, Chancery Lane'.
- ¹¹ 'The casting of large types in sand', in Moxon, *Mechanick exercises*, ed. Davis and Carter, 2nd ed. (1962), p. 371.
- ¹² E. Rowe Mores, *Dissertation upon English typographical foundries*, 1778 (ed. Carter and Ricks, Oxford, 1961, pp. 76, 77).
- ¹³ Flask. Founding: a frame or box used to form a portion of the mould for casting. (OED.)
- ¹⁴ The process was first described in German, in a manual that also describes wood-engraving, punchcutting and casting from plaster moulds: *Kurtze, doch nützliche Anleitung von Form- und Stahl-Schneiden . . . von einem Freund löblicher Künste* (Erfurt: Joh. Mich. Funcke, 1740). It became known in German as *abklatschen* and in French as *clichage*.
- ¹⁵ Information kindly supplied by Iain Bain.
- ¹⁶ His hand can more certainly be detected in the frontispiece to the specimen, a close imitation of the engraving by Thomas Bewick to the design of his brother John that prefaces Book IV of Somerville's *Chase*, printed by William Bulmer in 1796.
- ¹⁷ *A specimen of brass card borders, on an entire new principle*, by C. & A. Paas (London, 1788; another edition, 1793). A facsimile of the edition of 1788 was the first publication of the Printing Historical Society, 1965.

A SPECIMEN OF PRINTING TYPES
& VARIOUS ORNAMENTS

1796



A
SPECIMEN
OF
PRINTING TYPES
AND
VARIOUS ORNAMENTS
FOR THE
EMBELLISHMENT OF PRESS WORK,
BY
S. & C. STEPHENSON,
BRITISH FOUNDRY,
BREAMS BUILDINGS, CHANCERY LANE.

THE PUNCHES BY RICHARD AUSTIN.

LONDON:
PRINTED BY A. MACPHERSON.


1796.

BRITISH FOUNDRY.

S. & C. STEPHENSON respectfully submit the present Edition of their Specimen to the Public, with the hope that they shall continue to experience the flattering encouragement hitherto received, and for which they beg leave to return their most sincere thanks.

To those of the Trade who have not hitherto used the Printing Types of the British Foundry, it may be necessary to observe, that they are composed of the very best Metal, and that they are justified to paper and body, agreeable to the usual standard.

As the establishment of this Foundry comprises eminent Engravers on Wood and Brass, orders in either of those branches will be executed in the best stile of the art.

February 1797.

SIXTEEN LINES PICA,

RY

SIXTEEN LINES PICA, ORNAMENTED.

NHII

TWELVE LINES PICA.

Omen

TEN LINES PICA.

BATH
Coach.

EIGHT LINES PICA.

BUCKY,
Dover.

EIGHT LINES PICA, ORNAMENTED.

BURKY.
o

SIX LINES PICA.

BRITISH
Foundry.

SIX LINES PICA, OPEN.

BRITISH
Foundry.

DOUBLE PICA TWO LINES.

HUNTINGDON.

HUNTINGDON.

SIX LINES PICA, OPEN.

BRITISH
Foundry.

DOUBLE PICA TWO LINES.

HUNTINGDON.

HUNTINGDON.

ENGLISH TWO-LINE, ORNAMENTED.

A B C D E F G H
I J K L M N O P
Q R S T U V W ,
X Y Z Æ Œ ' ; : .



DOUBLE PICA, OPEN.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z



PARAGON, OPEN.

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z

A B C D E F G H I J K L M
N O P Q R S T U V W X Y Z



DOUBLE PICA.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata iactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjugurationem tuam non vides? quid proxima, quid superiore, nocte egeris, ubi fueris, quos convocaveris? quid consilii ceperis, quem nostrum ignorare arbitraris?

A B C D E F G H I J K L M N O P Q R S T

DOUBLE PICA.

*Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque mo-
verunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore, nocte egeris, ubi fueris, quos convocaveris? quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores!*

A B C D E F G H I J K L M N O P Q R S T

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ nihil, timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua

A B C D E F G H I J K L M N O P

A B C D E F G H I J K L M N O

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil

PARAGON.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ nihil, timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium

A B C D E F G H I J K L M N O P

A B C D E F G H I J K L M N O

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua

ENGLISH, GREAT PRIMER BODY.

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjura-

A B C D E F G H I J K L M N O P Q R S

A B C D E F G H I J K L M N O P Q R S

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjurationem tuam

ENGLISH.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos con-

A B C D E F G H I J K L M N O P Q R S

A B C D E F G H I J K L M N O P Q R S

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris,

PICA, ENGLISH BODY.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis,

A B C D E F G H I J K L M N O P Q R S T U

A B C D E F G H I J K L M N O P Q R S T

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convo-

PICA.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora,

A B C D E F G H I J K L M N O P Q R S T U

A B C D E F G H I J K L M N O P Q R S T

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare

SMALL PICA, PICA BODY.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul

A B C D E F G H I J K L M N O P Q R S

A B C D E F G H I J K L M N O P Q R S T

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiori, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vi-

SMALL PICA.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum.

A B C D E F G H I J K L M N O P Q R S

A B C D E F G H I J K L M N O P Q R S T

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiori, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ vi-

LONG PRIMER, SMALL PICA BODY.

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides ? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris ? O tempora, o mores ! Senatus hoc intelligit, consul videt : hic tamen vivit. Vivit ? imo vero etiam in senatum venit : fit publici consilii particeps : notat et designat oculis ad eadem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius fu-

A B C D E F G H I J K L M N O P Q R S T

A B C D E F G H I J K L M N O P Q R S

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides ? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris ? O tempora, o mores ! Senatus hoc intelligit, consul videt : hic tamen vivit. Vivit ? imo vero etiam in senatum venit : fit publici consilii particeps : notat et designat oculis ad eadem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela

LONG PRIMER.

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides ? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris ? O tempora, o mores ! Senatus hoc intelligit, consul videt : hic tamen vivit. Vivit ? imo vero etiam in senatum venit : fit publici consilii particeps : notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat : in te conferri pestem istam,

A B C D E F G H I J K L M N O P Q R S T

A B C D E F G H I J K L M N O P Q R S

Quousque tandem abutere, Catilina, patientia nostra ? quamdiu nos etiam furor iste tuus eludet ? quem ad finem sese effrenata jactabit audacia ? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt ? patere tua consilia non sentis ? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides ? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris ? O tempora, o mores ! Senatus hoc intelligit, consul videt : hic tamen vivit. Vivit ? imo vero etiam in senatum venit : fit publici consilii particeps : notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat : in te conferri pestem istam, quam tu nos omnes

BREVIEW.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium borum conscientia teneri conjurationem tuam non vides? quid proxima quid superiore, nocte egeris, ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul videt: hic

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

BREVIEW, BURGEON BODY.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore, nocte egeris ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum, ig-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

MINION.

Quousque tandem abutere, Catilina, patientia nostra? quamdiu nos etiam furor iste tuus eludet? quem ad finem sese effrenata jactabit audacia? nihilne te nocturnum præsidium palatii, nihil urbis vigiliæ, nihil timor populi, nihil consensus bonorum omnium, nihil hic munitissimus habendi senatus locus, nihil horum ora vultusque moverunt? patere tua consilia non sentis? constrictam jam omnium horum conscientia teneri conjurationem tuam non vides? quid proxima, quid superiore, nocte egeris ubi fueris, quos convocaveris, quid consilii ceperis, quem nostrum, ignorare arbitraris? O tempora, o mores! Senatus hoc intelligit, consul vidit: hic tamen vivit. Vivit? imo vero etiam in senatum venit: fit publici consilii particeps: notat et designat oculis ad cædem unumquemque nostrum. Nos autem viri fortes satisfacere reipublicæ videmur, si istius furorem ac tela vitemus. Ad mortem te, Catilina, duci jussu consulis jam pridem oportebat: in te conferri pestem istam, quam tu in nos omnes jamdiu machinaris. An vero vir amplissimus, P. Scipio, pontifex maximus,

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

FLOWERS.



TWO LINES PICA.

I



DOUBLE PICA.

2



3



PARAGON.

4



ENGLISH.

5



6



7



8



9



PICA.

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11



SMALL PICA.

12



13



LONG PRIMER.

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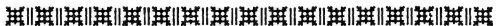
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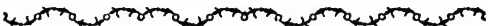
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BREVIER.

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MINION.

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MASONIC JEWELS.

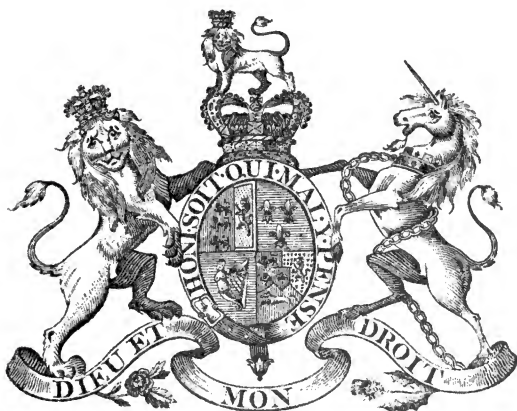


CHEQUES.



CAST METAL ORNAMENTS.

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This Indenture

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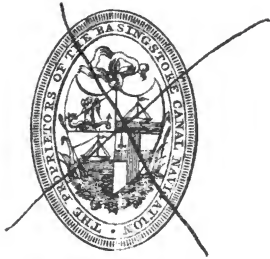
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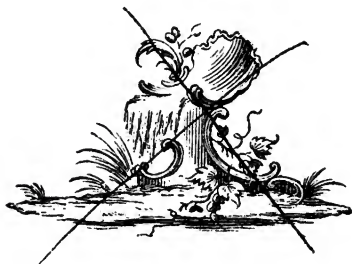
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Bought of

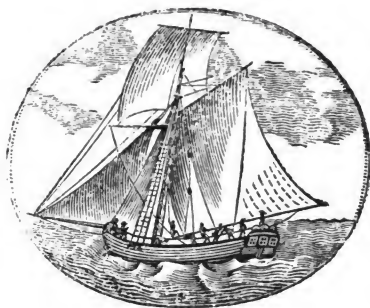
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BRASS.

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NEWS-PAPER HEAD.

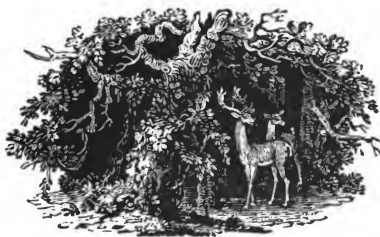
The Telegraph

NEWS-PAPER HEAD, No. 2.

The Delicacy.



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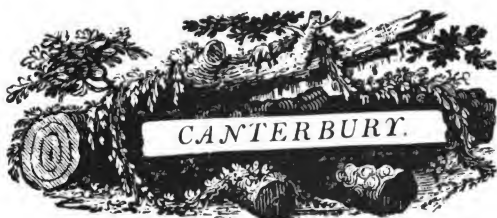
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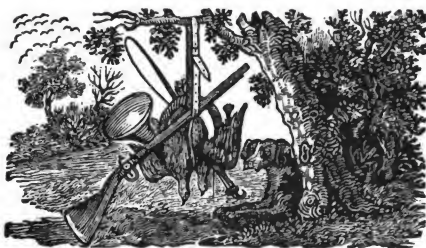
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PRICE LIST.

TYPE LETTER, &c.		per lb.		
		l.	s.	d.
English and all larger	-	0	1	1 1/2
Pica	-	0	1	1 3/4
Small Pica	-	0	1	3 1/2
Long Primer	-	0	1	8
Purgeois	-	0	2	2 1/2
Brevier	-	0	2	9
Minion	-	0	3	10
Nonpareil	-	0	5	6
Pearl	-	0	6	7
Quotations and Justifiers	-	0	1	1
Two-line Letters	-	0	1	1
Open Ditto	-	0	1	8
English, two-lines, ornamented	-	0	1	0
Space Rules	-	0	6	7
Script	-	0	2	6
Music	-	0	4	6
Space Lines, 4 to English	-	0	1	1
4 to Pica	-	0	1	3
6 to Pica	-	0	1	6
6 to Small Pica	-	0	1	8

Black the same as above.
Orientals double ditto.

CAST METAL ORNAMENTS.		l. s. d.		
No.				
1	-	0	12	0
2	-	0	2	6
3	-	0	8	0
4	-	0	8	0
5	-	0	2	0
6	-	0	1	6
7	-	0	2	6
8	-	0	2	0
9	-	0	1	6
10	-	0	3	6
11	-	0	3	6
12	-	0	7	6
13	-	0	2	6
14	-	0	3	0
15	-	0	3	6
16	-	0	4	0
17	-	0	2	6
18	-	0	5	0
19 with Cypher	-	0	2	0
20	-	0	2	6
21	-	0	2	6
22	-	0	1	6
23	-	0	1	6
24	-	0	1	6
Masonic Jewels, per Set	-	0	1	0

BRASS RULES.		l. s. d.		
No.				
1	-	0	1	6
2	-	0	1	6
3	-	0	1	4
4	-	0	1	4
5	-	0	1	2
6	-	0	1	2
7	-	0	1	2
8	-	0	1	1
9	-	0	1	0
10	-	0	1	0

BRASS RULES.		l. s. d.		
No.				
11	-	0	1	0
12	-	0	1	0
13	-	0	0	8
14	-	0	0	8
15	-	0	0	8
16	-	0	2	0
17	-	0	1	9
18	-	0	1	8
19	-	0	1	7
20	-	0	1	7
21	-	0	1	6
22	-	0	1	6
23	-	0	1	6
24	-	0	1	3
25	-	0	1	3
26	-	0	1	3
27	-	0	1	2
28	-	0	1	2
29	-	0	1	0
30	-	0	0	10
31	-	0	0	9

ENGRAVINGS ON WOOD.		l. s. d.		
No.				
1	-	1	11	6
2	-	1	11	6
3	-	2	2	0
4	-	0	15	0
5	-	0	7	0
6	-	0	10	6
7	-	0	15	0
8	-	0	10	6
9	-	0	8	0
10	-	0	8	0
11	-	0	7	6
12	-	0	8	0
13	-	0	12	0
14	-	0	6	0
15	-	0	10	6
16	-	0	8	0
17	-	0	8	0
18	-	0	8	0
19	-	0	15	0
20	-	0	7	6
21	-	0	6	0
22	-	0	8	0
23	-	0	12	0
24	-	0	10	0
25	-	0	9	0
26	-	0	8	0
27	-	0	4	6
28	-	0	2	6
29	-	0	1	6
30	-	0	8	0
31	-	0	7	6
32	-	0	3	0
33	-	0	3	0
34	-	0	1	6
35	-	0	4	0
Ditto with Cypher	-	0	5	0
The Remainder at each	-	0	2	0

11. 13s. 4d. per Cwt. for old Metal in exchange.
10s. per Cent. Discount for Ready Money.

SALE CATALOGUE OF
THE BRITISH LETTER-FOUNDRY
1797

A
CATALOGUE
OF
THE STOCK IN TRADE
AND ALL THE GENUINE
PUNCHES, MATRICES, MOULDS,
AND OTHER
MATERIALS, TOOLS, AND IMPLEMENTS,
OF THE
British Letter-Foundry,
IN
BREAMS-BUILDINGS, CHANCERY-LANE,
LONDON.
HITHERTO CARRIED ON UNDER THE FIRM
OF
S. AND C. STEPHENSON,
(The Partnership being dissolved by mutual Agreement ;)
WHICH WILL BE
SOLD BY AUCTION
BY **MR. C. HEYDINGER,**
AT THE
NAVY COFFEE-HOUSE, NEWCASTLE-STREET,
NEAR THE NEW CHURCH, STRAND,
On MONDAY EVENING, November 27, 1797,
AT SIX O'CLOCK PRECISELY.

To be viewed on the Premises, from Tuesday to Friday pre-
ceding the Sale ; when Catalogues will be delivered on the
Premises, at the Place of Sale, and by **MR. C. HEYDINGER,**
No. 13, Plumtree-street, Bloomsbury.

CONDITIONS OF SALE.

- I. THE highest Bidder to be the Purchaser, and if any Dispute shall arise between two or more Bidders, the Lot in Dispute to be put up again.
- II. No Person to advance less than Six-pence each Bidding, upon any Lot under One Pound; (the Letter and other Articles which are sold by Weight excepted); above One Pound, One Shilling; above Five Pounds, Two Shillings and Six-pence; and so in Proportion.
- III. Each Purchaser to pay Five Shillings in the Pound as Earnest for each Lot, in Part of Payment, and to give in his Name and Place of Abode, if required.
- IV. The unfinished Letter to be taken with the Punches, Matrices, and Moulds, of the same Fount; Pica, and all larger, at Six-pence per Pound; Small Pica and Long Primer, at Nine-pence per Pound; Brevier, at One Shilling, and Minion at One Shilling and Six-pence per Pound.
- V. The Lots to be taken down, and cleared at the Expense of the Purchaser, within Five Days after the Sale, and the Remainder of the Purchase-Money to be paid on or before the Delivery; and upon Failure of complying with the above Conditions, the Deposit-Money shall be forfeited, the Lots re-sold by Public or Private Sale, and the Deficiency, (if any) to be made good by the Defaulter, together with the Expense of such Re-sale.

N. B. All Letter-Founders are hereby respectfully informed, that Messrs. SIMON and CHARLES STEPHENSON, as also their Foreman, Mr. RICHARD AUSTIN, have certified, by an Affidavit, sworn before the Right Hon. the LORD MAYOR, of London, that no Duplicates of any of the Punches have been struck, except those enumerated in the *Catalogue*.

✂ Gentlemen unable to attend the Sale, may have their Commissions faithfully executed, by their humble Servant,

C. HEYDINGER.

AVERTISSEMENT.

LES Poinçons, Matrices, Moules, & tous les autres Instrumens & Outils, de la Fonderie de Lettres de Mefrs. S. & C. STEPHENSON, à Londres, dont le Catalogue & les Epreuves & Echantillons des Lettres & Ornemens typographiques sont ci-jointes, seront mis en Vente, au plus offrant & dernier Enchérisseur, en différens Lots, suivant le Catalogue, le 27^e Novembre prochain.

Les Fondeurs de Lettres ou Imprimeurs étrangers, qui souhaiteroient d'acquérir soit le Tout ensemble, soit les Poinçons, Matrices & Moules de quelque Caractère particulier, ou autres Instrumens ou Lots, spécifié dans le Catalogue, sont prié d'envoyer leurs Commissions, spécifiant le plus haut prix offrant pour chaque Lot, le plus-tôt possible, ou à leurs Amis, ou au Courtier de cette Vente, M. C. HEYDINGER, *No. 13, Plumtree Street, Bloomsbury*, à LONDRES; & d'y assigner quelque bonne Maison de Commerce qui répond pour le Payement.

Pour donner une Idée de la Valeur & des Dépenses originales à Londres, des Poinçons, Matrices, &c. des différens Caractères, on joint ici le prix original du Caractère de Cicero (*Pica*) contenu dans cette Vente. *Savoir :*

	£.	s.	d.		£.	s.	d.
225 Poinçons, à	0	3	6	font	39	7	6
304 Matrices, à	0	3	6	- - -	53	4	0
8 Moules, à	4	4	0	- - -	33	12	0
				Total	£ 126	3	6 Sterl.

Les Poinçons & Moules du Caractère de petit Texte (*Brevier*) & plus petits content plus; mais les Matrices sont approchant du même prix.

Pour l'Interprétation des Termes & Noms techniques de différens Caractères, Instrumens & Outils, on recommande le Dictionnaire François-Anglois, & Anglois-François, par A. Boyer, 2 Vol. 4to. Edition de Lyon, 1780.

A Londres, le 26^e. Septembre, 1797.

CATALOGUE, &c.

UPPER CASTING-ROOM.

Lor

- 1 **S**IX New Furnaces, without Pans and Blowers
- 2 A Forge fixed, with Bellows, three Hammers, a Poker, and Two Pair of Tongs
- 3 An Anvil, weighing about 138 lb.
- 4 A large strong Table, 6 Feet 6 Inches by 3 Feet 6 Inches, with Four Range Stick-Rack
- 5 A Dresser's Bench, 11 Feet by 3 Feet 6 Inches, with Two Drawers and Platform
- 6 A Moulding-Trough, for Sand casting, with Four Pair of Flasks, Four Casting-Boards and a Screw Press
- 7 Eight Pair of New Cafes
- 8 Seven Pair of Ditto
- 9 Nine New Letter-Baskets
- 10 A small Grindstone and Trough
- 11 Nine old Stools, sundry Boards, about Two Dozen of Scaleboards, and an old upper Cafe
- 12 An Iron-Pot, and Six Iron-Candlesticks
- 13 A new small Printing-Press, complete, with Bank, Horse, One Frisket, and Two Iron-Candlesticks

LOWER CASTING-ROOM.

- 14 Eight Furnaces, with Pans, Blowers, Tables, and Drawers
- 15 A Dreffer's Bench, about 13 Feet by 2 Feet, with One Drawer, Lock and Key, and Shelf under it
- 16 A Ditto, 9 Feet by 2 Feet, and $2\frac{1}{2}$ Inches thick, with Shelving under and over it
- 17 Three Bulks
- 18 A Ditto, 11 Feet by 1 Foot 9 Inches, and Cupboards, with Doors
- 19 A Ditto, 4 Feet by 2 Feet 8 Inches, with a Drawer
- 20 A Nest of Drawers, with 25 Drawers
- 21 Three Stick-Racks
- 22 A Dressing-Bed, with Wedges, and Three Blocks, viz. Two Lines Pica, Double Pica, and Great Primer, and One Pair of Paragon, Four Pair of Great Primer, and Two Pair of Quadrat Dressing Sticks; Two Planes, and Two Dressing-Knives
- 23 A New Dressing-Bed, with Screw, and Three Blocks, viz. Double Pica, English, and Pica, and One Pair of English, One Pair of Pica, and Three Pair of Small Pica Dressing-Sticks; Two Planes, and Two Dressing-Knives
- 24 A Ditto, with Three Blocks, viz. Pica, Long Primer, and Minion, and Three Pair of Small Pica, Three Pair of Long Primer, and Two Pair of Minion Dressing-Sticks; Three Planes, Three Plane-Irons, and Two Dressing-Knives
- 25 A Ditto, with Four Blocks, viz. Pica, Long Primer, Brevier, and Minion, and Three Pair of Long Primer, Three Pair of Brevier, and One Pair of Minion Dressing-Sticks; Three Planes, Three Plane-Irons, and Two Dressing-Knives

10r

- 26 Seven Dozen of Setting-up Sticks
- 27 Seven Dozen of Ditto
- 28 Four Brafs Bodying, and Three Brafs Lining Sticks
- 29 Three Iron Bodying, Eight Iron Lining Sticks, and
Five Standards
- 30 Three Rubbing-Stones, and Three Files
- 31 Eleven Ladle-Beds, and Punches, to form Ladles
- 32 Two Mahogany and Three Wainscot Galleys
- 33 Three Casting Pans, Three Pokers, One Shovel, Twelve
Candlesticks, Three Pair of Snuffers, and One
Skimmer
- 34 Three Patent Lamps, Five new Tin Lamps, One
Gallon Oil-Can, One Pint Ditto, and a Tin Oil-
Receiver
- 35 Fourteen Tin and Two Glafs-Lamps
- 36 A Pair of large Copper-Scales, with 56 Pounds, Iron
Weights
- 37 A Pair of Small Ditto, with 4 Pounds, 15 Ounces,
Brafs Weights
- 38 Two Iron-Pots, Two Shovels, a Wire-Sieve, and a
Wooden-Pail
- 39 A strong Stone-Closet, with Iron-Shelves, Iron-
Door, Lock and Key
- 40 Two Mallets, an Oil-stone, an Oil-Pot, an Ink-Stand,
and a Slate
- 41 A Porter's Knot, and a Step-Ladder

ACCOMPTING-HOUSE.

- 42 A Work-Bench, 13 Feet by 18 Inches, and 2 Inches
Thick, with Two Drawers, Two Locks, and One
Key
- 43 A Ditto, 7 Feet by 16 Inches, Two Drawers, One
Lock and Key

Lor

- 44 A Wainfcot-Defk, on a Stand, Stool, and Foot-Board
- 45 A Nef of Thirty Drawers, complete, with Brafs
Numbers, Doors, Lock and Key
- 46 A Nef of Pigeon-holes with Partitions
- 47 A Furnace, with Pan and Poker, a Skimmer, and a
Ladle
- 48 Sundry rough-forged Parts of Moulds
- 49 A Cast-Iron Stake
- 50 A fmall Stake, faced with Steel
- 51 Six Iron Compofing-Sticks
- 52 Six Boxes, with Sliding Covers
- 53 Six Ditto
- 54 Six Ditto
- 55 Four Ditto
- 56 Ten Brafs Marking-Infruments
- 57 Fifty Casting-Ladles various Sizes
- 58 Fifty Ditto Ditto
- 59 Sixty Ditto Ditto
- 60 A Standing-Vice, and about Sixty Tools, various,
marked No. 1.
- 61 A Ditto, marked No. 2.
- 62 Two Chairs, a Branch-Candleftick, Six Brufhes,
an Ink-Stand, Sand-Box, and a Slate
- 63 A Hand-Vice, a Pair of Pliers, Dividers, a Hand-Saw,
and Two Magnifiers
- 64 The Partitions of the Accompting-Houfe, with Door,
Lock, and Key

METAL-ROOM.

- 65 An exceeding ftrong Nef of Letter-Clofets, and
Shelves
- 66 A long Bulk, 7 Feet 4 Inches by 15 Inches, and a
Deal-Table, with a Drawer

Lor

67 A Polishing-Lathe, with a Saw

68 A Pair of large Scales, with 112 Pounds, Iron
Weights

69 Fourteen Pelts, and Four Prefs-Blankets

70 An old Skreen

*70 A small Truck

KITCHEN.

71 A Cast-Iron Melting-Pot, Two Shovels, a Ladle, and
a Skimmer

72 One Dozen of Cast-Iron Ingots

73 One Dozen of Ditto

PUNCHES, MATRICES, AND MOULDS.

74 Cannon, Roman, 102 Punches, 10 Matrices, and 1
Mould not quite finished

75 Two line English ornamented Letters, 34 Punches
41 Matrices, and 1 Mould

76 Two line Brevier, 7 Matrices for Spaces and Quad-
rats, and 1 Mould

77 Double Pica, Rom. and Ital. 185 Punches, 188 Ma-
trices and 4 Moulds

78 Paragon, Rom. and Ital. 238 Punches, 337 Matrices
and 5 Moulds

79 English, Rom. and Ital. 256 Punches, 302 Matrices
and 9 Moulds

80 Pica, Rom. and Ital. 225 Punches, 304 Matrices, and
8 Moulds

81 Small Pica, Rom. and Ital. 185 Punches, 205 Matri-
ces, and 8 Moulds

82 Long Primer, Rom. and Ital. 236 Punches, 306 Ma-
trices and 11 Moulds

Lot

- 83 Brevier, Rom. and Ital. 241 Punches, 266 Matrices and 6 Moulds
- 84 Brevier Roman and Italic, 266 Matrices in the rough, struck from the foregoing Punches, but not yet justified to any Body
- 85 Flowers, as per Specimen, No. 1—11, Seven Punches and 10 Matrices
- 86 Do. as per Do. No. 12—24, Seven Punches and 11 Matrices
- 87 Do. as per Do. No. 25—36, Eleven Punches and 15 Matrices
- 88 Masonic Jewels and Checks, 8 Punches and 9 Matrices
- 89 Various Letters and Flowers, 19 Punches 61 Matrices
- 90 Four One Nick Minion Moulds
- 91 One Quotation Mould and Matrice
- 92 One Two line Double Pica Mould
- 93 One Two line Pica Mould and 2 Matrices for Spaces and Quadrats
- 94 One Great Primer Mould
- 95 One Burgeois Mould
- 96 Three Moulds to cast Leads, and a Machine to cut them to lengths
- 97 All the Punches and Matrices of the Cast Metal Ornaments (excepting those marked in the Specimen No. 12, 15, 20) together with the whole Apparatus, consisting of a Fly-press and various other Implements, and the Instruction in the Art of making them *

* The Purchaser of this Lot will not be permitted to examine any Part thereof, until the Purchase Money is paid.

COMPLETE FOUNTS OF LETTER.

Lot	<i>At per Pound</i>
98 Two lines English Ornamented	about 85
99 Two lines English, Open	4
100 One Nick Double Pica, Roman	400
101 Paragon, Rom. and Ital.	189
102 Do. Do.	300
103 Do. Do.	250
104 Do. Roman Capitals	9
105 Two Nick English, Rom. and Ital.	350
106 Three Nick Pica, Do. Do.	75
107 One Nick Pica, Do. Do.	200
108 Pica Braces	25
109 One Nick Small Pica, Rom. and Ital.	85
110 One Nick Small Pica, Roman	155
111 Two Nick Long Primer, Roman	50
112 Long Primer, Rom. and Ital.	120
113 Long Primer, Braces, Metal Rules, Middles and Corners	14
114 Brevier, Rom. and Ital.	120
117 Do. Do.	120
116 Flowers, No. 1, 2, 4, 5, 6, 7, 8, 9, 10,	75
117 Do. No. 12, 16, 17, 18, 19, 24.	30
118 Do. No. 25, 26, 28, 29, 32, 33, 35.	50
119 Masonic Jewels and Checks	20
120 Metal, at per C. wt.	
121 Thirty-five Brads Ornamental Rules,	
122 Four New Wood Cuts, viz. No. 1, 2, 3, 4.	
123 Four Do. No. 9, 10, 23, 24.	
124 Four Do. No. 25, 26, 27, 28.	
125 Five Do. No. 29, 30, 31, 33, 34.	
126 Six Do. No. 36, 37, 38, 39, 40, 41.	
127 Six Do. No. 42, 43, 44, 45, 46, 47.	

Lor

- 128 Three Doz. New whole length Brads Rules, 4 to Long Primer
 129 One Doz. Do. 6 to Long Primer
 130 One Doz. Do. 7 to Pica
 131 Five Doz. Do. 5 to Pica
 132 Five Doz. Do. 5 to Pica
 132 Five Doz. Do. 5 to Pica
 134 One Doz. Do. various, and 5 Whole length Double Rules
 135 Sundry old Boxes, Boards, &c.

UNFINISHED; or, Incomplete Letter, to be taken with the Punches, Matrices and Moulds of each Font, as per Conditions of Sale.

Two line English Ornamented	about 36
Double Pica, Rom. and Italic	90
English, Do.	500
Long Primer, Do.	300
Brevier, Do.	310
Minion, Do.	735

F I N I S.

UNIVERSITY OF MICHIGAN



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